

Esprit Orchestra

Alex Pauk • Music Director and Conductor



Italian Seasonings

In Association with the
Istituto Italiano di Cultura

Friday, December 9, 1994
Jane Mallett Theatre • St. Lawrence Centre

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PROGRAMME

Italian Seasonings

Esprit Orchestra

Alex Pauk • Conductor

In association with:
Istituto Italiano di Cultura

Friday, December 9, 1994 • 8:00 p.m.
Jane Mallett Theatre • St. Lawrence Centre for the Arts

Douglas Perry's performance is sponsored by  **METROPOLITAN**
CHESTNUT PARK HOTEL

Douglas Perry (viola) • Douglas Stewart (flute)

Rondo, 1972

for flute and chamber orchestra

Salvatore Sciarrino (Italy)

Zefiro torna, * 1994 WORLD PREMIERE

John Rea (Canada)

INTERMISSION

Voci (Folksongs II), 1984

for viola and orchestra

Luciano Berio (Italy)

Brazil, arr. 1980

Ary Barroso, arranged by
Salvatore Sciarrino (Italy)

Zefiro torna* is an Esprit commission made possible through the financial assistance of **The Canada Council.

Tonight's programme is being recorded by **CBC Stereo** for broadcast on **Two New Hours**, 94.1 FM in Toronto, Sunday, January 1 at 10:05 p.m.

Panettone e spumante will be served in the lobby at a post-concert Christmas party compliments of  **and** *-il Fornello-* ...



... Please join us - **Buon Natale!**

PROGRAMME NOTES

Rondo

Salvatore Sciarrino

Salvatore Sciarrino's *Rondo* presents the listener with a fabric of sound in which the usual musical elements of melody, harmony, pulse and rhythm are less important than the organization of colours, textures and flow of sound.

True to the traditional idea of rondo form, the piece consists of sonic gestures and elements which recur within continuous swirls or waves of sound. Episodes and diversions recur within recurrences. The performance materials for each instrument feature specialized effects for the most part. In particular, the solo flute plays a virtuosic stream of whistle tones, multi-phonics, harmonic trills and other extended techniques to lead the ensemble in an electrifying, dazzling display of sonorities.

Zefiro torna

John Rea

Sometimes the wind operates in magical, sometimes in terrifying ways, be it the storms at sea and on land . . . or in the adaptive geometry of a musical composition performed for the first time in an elegant drawing-room or aristocratic *Kammermusiksaal*. But the most mysterious place for the wind to work its wonders is in the human heart, for storms are located here as well.

The title of my composition makes reference to the sonnet of the same name written by Francesco Petrarca (his first on the death of his beloved Laura) and set almost three hundred years later as a five-voice madrigal by Claudio Monteverdi:

Zefiro torna e 'l bel tempo rimena
E i fiori e l'herbe, sua dolce famiglia,
E garir Progne e piagner Filomena,
E Primavera candida e vermiglia.

Ridono i prati e 'l ciel si rasserena,
Giove s'allegra di mirar sua figlia,
L'aria e l'acqua e la terra è d'amor
piena,
Ogni animal d'amar si racconsiglia.

Ma per me, lasso, tornano i più gravi
Sospiri che dal cor profondo tragge
Quella ch'al Ciel se ne protò le chiavi;

E cantar augelletti, e fiorir piagge,
E 'n belle donne honeste atti soavi
Sono un deserto e fere aspre e
selvagge.

Zephyr returns and brings back
beautiful days
and flowers and grass, his sweet
companions,
and warbling swallows, lamenting
nightingales,
and Spring, milk-white and scarlet.

The meadows smile, the sky is blue
again,
Jupiter regards his daughter with
delight,
earth, air and water are filled with love,
and every animal renews its courtship.

But for me, alas, the heaviest sighs
return, drawn from the depths of my
heart
by the one who took its key with her
to heaven;

and birdsong, and the flowers of the
field,
and the sweet sincerity of lovely
women
are as a desert and pitiless wild beasts.

Monteverdi's music becomes for me a
kind of *cantus firmus* which, during
the course of its journey through my
composition, engages in a dialogue
with other musics, with other ancient
winds of a more ominous nature,
finally to emerge just at that moment
when the gentle and agreeable wind
Zephyr returns . . . again.

Zefiro torna was commissioned by
Alex Pauk, Music Director of Esprit
Orchestra of Toronto, thanks to a
grant from The Canada Council. The
work is dedicated to Mario Bertoncini,
inventor, pianist and composer of
aeolian music.

John Rea

Voci (Folksongs II) **Luciano Berio**

In transcribing, as in translating, three
different conditions can be given: the
transcriber can identify emotionally
with the text; the original text can
become a pretext for experimentation;
or, finally, it can be overwhelmed and
philologically "abused." I believe a
creatively ideal situation arises when
these three positions coexist and
interact. It is only then that
transcription becomes a truly
constructive and creative act. *Voci*,
composed for Aldo Bennici and
dedicated to Laura and Paolo Martelli,
explores the problem of the
convergence of these three conditions.
I am extremely grateful to Aldo Bennici
for providing the original musical
material: work songs, lullabies,
abbagnate (street calls), and love songs
from various parts of Sicily. With *Voci*
I hope to contribute to an increased
awareness of, and interest in, Sicilian
folk music, which along with that of
Sardinia is certainly the richest, the
hottest and the most complex of our
Mediterranean culture.

Luciano Berio

BIOGRAPHIES

Douglas Perry **Viola**

Douglas Perry has distinguished himself as a most versatile performer.

Formerly Artistic Director of Arraymusic (1979 to 1983), he is also a founding member of the Tafelmusik Baroque Orchestra, with whom he plays, tours and records on Sony's Musica Viva label. He has also been a founding member of such groups as the Toronto Septet, the Amadeus Ensemble and the Galliard Ensemble. He has performed on numerous occasions with Anton Kuerti and the late William Tritt, the Orford Quartet as well as members of the Cleveland Quartet. His own recording of Bach's *Brandenburg Concerto #6* with the CBC Vancouver Orchestra is available on the SM5000 series.

In 1984 Perry appeared as viola soloist and conductor at the I.S.C.M. World Music Festival. His performances of contemporary music took him to the Athens Festival in Greece in 1988 and 1989, and in 1990 he premiered John Beckwith's viola concerto with Esprit Orchestra.

Perry is currently Principal Viola of the Canadian Opera Company Orchestra. Last year he toured Japan and Scotland and made a solo appearance at the International Viola Congress in Chicago.

He is currently on the Board of Directors of Harbourfront Centre and is on the Executive Committee of several artists' organizations.



Douglas Perry

Douglas Stewart

Flute

Douglas Stewart is one of Canada's leading flautists. He studied with Robert Aitken and Nicholas Fiore (1971 to 1974) as well as Julius Baker, James Galway, Jean-Pierre Rampal and Marcel Moyse. He has also studied baroque and early music performance practice with internationally known English baroque flautist Stephen Preston (1985 to 1986).

Stewart has been principal flute of the Canadian Opera Company Orchestra since 1986, and Esprit Orchestra since 1989. Throughout his career he has held positions with orchestras throughout Canada, including the Winnipeg Symphony and the Toronto Philharmonic. Stewart has also had an extensive solo career appearing with the Montreal Symphony, Vancouver Chamber Orchestra and Manitoba Chamber Orchestra, among others.

Stewart is not only known for his skill as a performer of new music but has extensive knowledge of chamber and baroque music. He has taught and performed throughout Canada, the United States (including Carnegie Hall, New York), Europe, Russia, the Eastern Bloc and the Middle East, and has held the position of artist-in-residence at Hebrew University, Jerusalem, coaching students in chamber music.

Besides his work as a performer, Stewart has held teaching positions at, for example, the University of Toronto, Royal Conservatory of Music, York University, and has been visiting professor at Freiburg Hochschule, Germany.

Stewart has five recordings with the York Winds on Melbourne and CBC labels and has recorded Bach's *Brandenburg Concerto #4* with Robert Aitken and the CBC Vancouver Orchestra, Mario Bernardi conducting (CBC SM5000 series).

Luciano Berio

Composer

Luciano Berio was born in Oneglia, Italy. After studies with Ghedini at the Milan Conservatory, he worked for the Italian Broadcasting Corporation from 1953 until 1960, when he founded di Fonologia and directed a concert series under its name. He has taught in America at Tanglewood, Mills College and Harvard University, and in Europe at Darmstadt and Dartington, and from 1965 to 1971 he was a member of the composition faculty of the Juilliard School in New York. He ran the electro-acoustic department of IRCAM in Paris until 1980; in 1981 he founded Tempo Reale, an institute for new music in Florence, and in 1982 became Music Director of the newly formed Regional Orchestra of Tuscany. In 1984 he was Artistic Director of the Maggio Musicale in Florence and in 1988 became an Honourary Member of the Royal Academy of Music, London. He has also been awarded the prestigious Siemens Prize.

Berio's compositions are performed regularly throughout the world, particularly in the musical capitals of Europe, the United States, Israel, Japan and Australia. Many leading festivals have featured his music in depth, including the Festival d'Automne de Paris, Royan, La Rochelle, Metz, Venice (the Biennale), Donaueschingen, Holland, London and Edinburgh.

Berio frequently conducts concerts of his own works. Among the orchestras he has worked with are the Los Angeles Philharmonic, the New York Philharmonic, the Cleveland Orchestra,

the Boston Symphony, the London Symphony, the BBC Symphony, the Israel Philharmonic, the Concertgebouw, the Rotterdam Philharmonic, the Orchestre National de France, the Stockholm Philharmonic, and the orchestras of the Bayerische Rundfunk, Süddeutsche Rundfunk and Westdeutsche Rundfunk. He has also conducted the London Sinfonietta and the Ensemble Intercontemporain of Paris.

Some of Berio's most acclaimed works are *Differences* (1958); *Epifanie* (1959); *Sinfonia* (1968); *Points on a Curve to Find* (1974); *Voci* and *Requies* (1984); and *Ofanim* (1988).

John Rea

Composer

Since moving to Montreal in 1973, John Rea has led a triple career as composer, teacher, and concert producer.

Recipient of many awards and commissions, Rea has written music in several genres: solo, chamber, music-theatre, orchestra, ballet, choral, opera and electronic music.

Among his latest premieres are *Einer nach dem Andern!*, for chamber orchestra, Ensemble Musique Nouvelle of Liège (Belgium, October, 1994); the re-orchestration of the opera *Wozzeck* by Alban Berg for 21 players of the NEM -- Le Nouvel Ensemble Moderne (five scenes heard in Montreal, May, 1994); *Débâcle*, for the NEM (Radio-Canada television film production

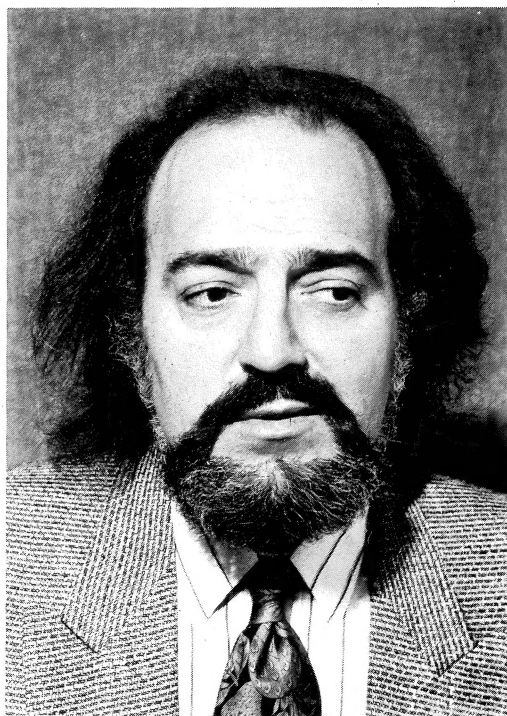
about five composers, *La suite montréalaise* (February, 1993); *Canto di Beatrice*, for two sopranos and two cellos, after a text by Dante (Italy, July, 1992); a melodrama, *Une Fleur du mal*, for soprano Marie-Danielle Parent, with clarinet, cello and percussion, after texts by Poe, Baudelaire and Sappho (Montreal, May, 1992); a string quartet, *Objets Perdus*, for the Arditti Quartet (Toronto, March, 1992).

Besides his activities as a composer, John Rea has lectured and published articles on 20th-century music. Since 1973 he has taught composition and music theory at McGill University, where he was recently Dean of the Faculty of Music (1986 to 1991). Rea was also a founding member of the Montreal new music society Les Événements du Neuf (1978 to 1990), and has been a member of the Board of Directors and the artistic committee, since 1982, of the Société de Musique Contemporaine de Québec (SMCQ).

In 1979 to 1980, Rea lived in Berlin and later, in 1984, was composer-in-residence at Mannheim. Performances of his music also have taken place in Cologne and Stuttgart. His music has been heard throughout Canada where, in 1981, and then again in 1992 (*Objets Perdus*), he won the Governor-General's prize (Prix Jules-Léger) for new chamber music.

Other performances have occurred in the United States; in France (*Treppenmusik* at L'Itinéraire - Paris); in Hungary; and at the I.S.C.M. Festivals in Denmark (1983, *Treppenmusik*); Canada (1984); at the

Holland Festival (1985); at the North American New Music Festival (1984, 1986, 1989). and at the New Music America Festival in Philadelphia (1987). In the 1988 to 1989 seasons, both the Montreal and the Toronto Symphony Orchestra programmed *Vanishing Points* also featured during the tenth anniversary season of Esprit Orchestra, which commissioned and premiered the work in 1983. Another work for orchestra, also commissioned by Esprit, *Time and Again*, was performed last February by the Montreal Symphony Orchestra, and again last October in Stockholm during the I.S.C.M. Festival.



John Rea

Photo by John Winiarz

Salvatore Sciarrino

Composer

The Sicilian composer Salvatore Sciarrino was born in Palermo in 1947. In his early childhood he was very keen on the figurative arts, which Sciarrino gradually abandoned as his musical talent became evident. He was a precocious musician, and largely self-taught. He began composing at the age of twelve, under the guidance of Antonio Titone, later studying with Turi Belfiore. The first public performance of one of his works took place in 1962 during the fourth edition of the International New Music Week in Palermo.

Sciarrino, however, considers the music written between 1959 and 1965 as belonging to an immature period of apprenticeship. On completing his classical studies, he moved to Rome, and then Milan and has been living now for a number of years in Città di Castello.

Sciarrino has won many awards including: I.S.C.M., 1971 and 1974; Guido Monaco, 1972; Cassadó, 1974; Dallapiccola, 1974; Anno Discografico, 1979; Psacaropoulos, 1983; Abbiati, 1983 and Premio Italia, 1984.

For three years he was Artistic Director of Bologna's Teatro Comunale and has taught at the Conservatoires of Milan, Perugia and Florence. Although the name of Salvatore Sciarrino was initially associated only with the concept of new sound matter, owing to his original and impressive research in that field (more inclined to focus on the sound itself than on uncongenial "pitch dialectics"), other no less

important elements have merged, lending further definition to a highly original style. In the first place, the musical signals have been organized with greater clarity and concision, and with a logic that converts mere sensorial seduction into coherent and meaningful organisms; in the second place, the well-known centrality of the relationship between sound and silence.

His acoustic imagination, which once aimed at a sort of crystalline contextualization of forms, is now increasingly projected toward new perceptions of time.

Alex Pauk Conductor

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Array Music in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has led to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme. In addition to his work with the orchestra, Pauk was Co-Chair for the I.S.C.M. World Music Days held in Toronto and Montreal in 1984, and in 1986 was

Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony and others. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. Most recently he has been commissioned by Erica Goodman to compose a work for harp and chamber orchestra, and will compose the music for a collaborative dance project with leading East Indian dancer/choreographer Menaka Thakkar.

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Christine Little

Maria Pelletier

Oboe

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Clarinet

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Richard Thomson

Greg James

Patricia Wait

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Esprit Orchestra 1994/95

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